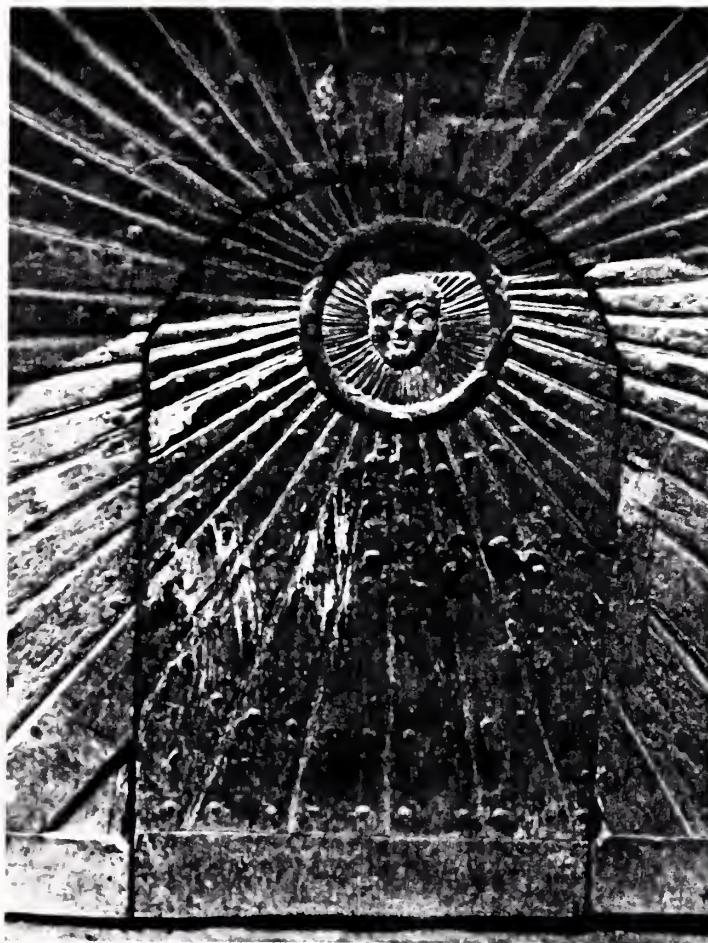


STOREFRONT Catalogue

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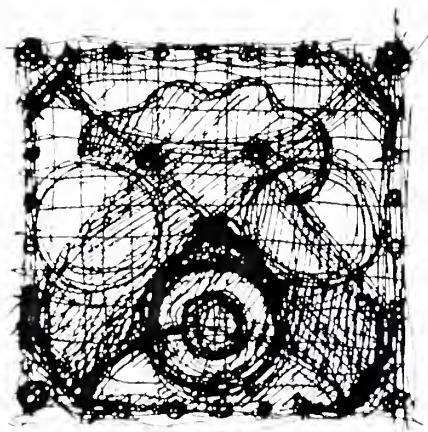
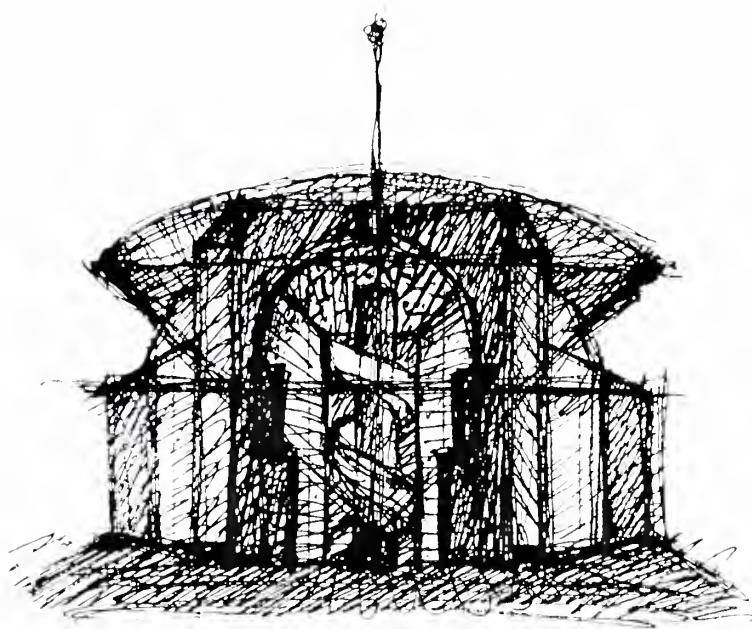


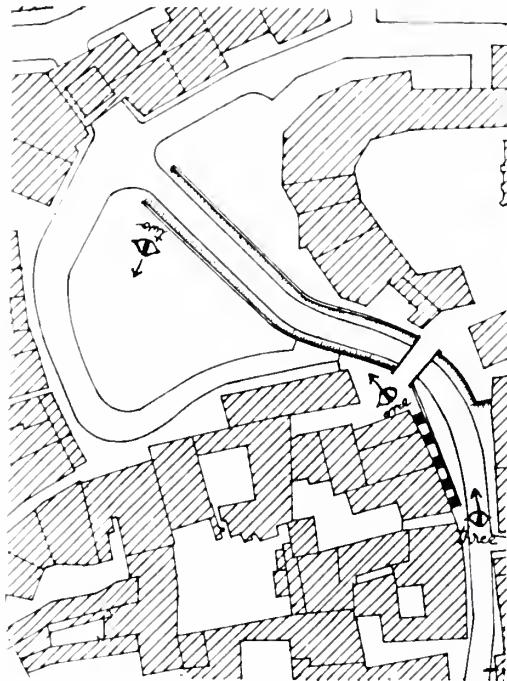
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A R C H I T E C T U R E
and
C O N S C I O U S N E S S

M A Y 1 9 — J U N E 1 0





Bruxelles



↑ one



Pieter Bruegel 'The Land of the Idle'

In my hometown
finds of culture
"The General
and "The

"The General Public's" attitude towards culture is, most frequently, a passive one.

They seldom enter their town's museum, because it is seldom in their daily existence, in their permanent fight for a living, that they can find some spare time for such matters.

Whenever they receive cultural messages, they are puzzled by the informational avalanche who assaults them in ever larger quantities, without their being able to subject it to a selection of the genuine values.

For the sake of "The General Public" we should move the museum down into the street, culture should be displayed on stands, beside bread, sugar and wine, and the cultural goods thus offered, should be conscientiously filtered by generous connoisseurs.



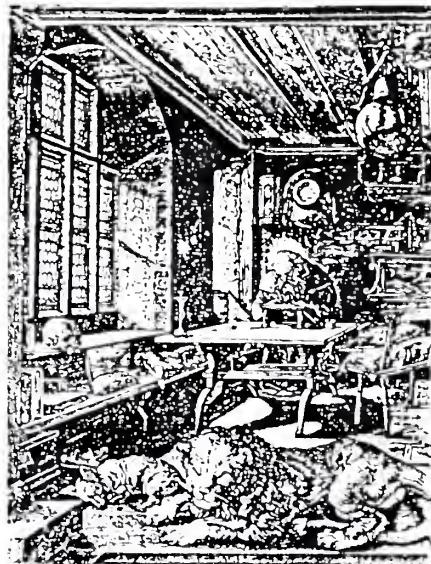


we are two artistic consumers
of culture
al Public
Artist

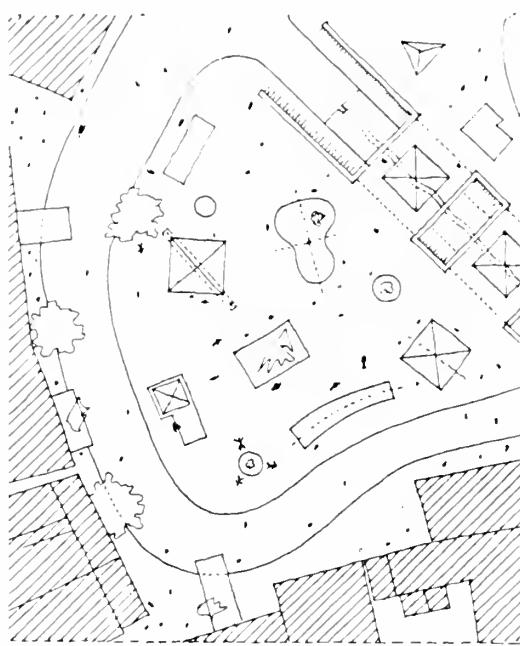
"The Artist's" attitude towards culture is active, quite often whimsical, subjective, but always fertile. He frantically searches, selects, creates. To him culture is an essential food, which he assimilates according to personal criteria.

His contact with the museum is a freely chosen adventure, a self conscious wandering through the labyrinth of values. His way is the way of He Who Thinks By Himself.

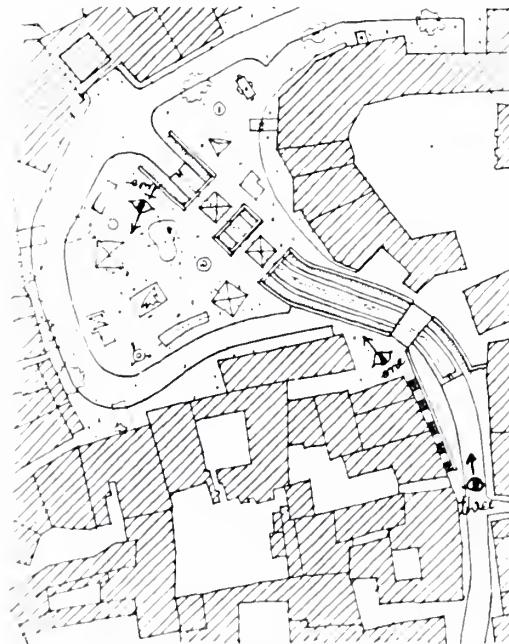
That is why, his dialogue with culture frequently acquires a highly polemical character. In the solitary of the great cultural stores, "The Artist", like Albrecht Dürer's "St. Jeremy", begets new values. He drives the cultural sap of the past towards the ever changing leaves of the cultural tree.



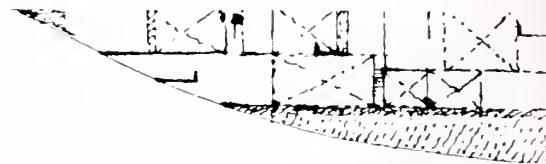
Albrecht Dürer "St. Jeremy"



The cultural market



Proposal



It is for "The General Public" that our museum proposes a market, where they might idly consume, as in Peter Bruegel's Land of the Idle", the cultural goods offered freely, on rich stands, beside bread, sugar and wine. These stands might be, in technical terms, platforms, elevators, a.s.o., bringing out, from the huge underground stores, already gleaned items of culture.

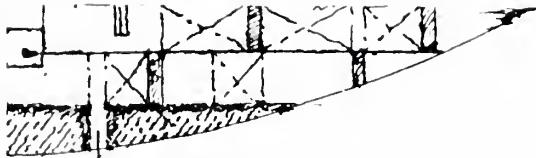
This cultural market can be set up in the old market of my native town, a most significant place, endowed with a powerful personality, as shown by Hans Hermann's engravings.

Ample cultural festivals, displayed to the sight of the passers-by will be organized periodically, with the whole population of the town joining in.

with close contact
two in the museum!
by a subtle dialect



one

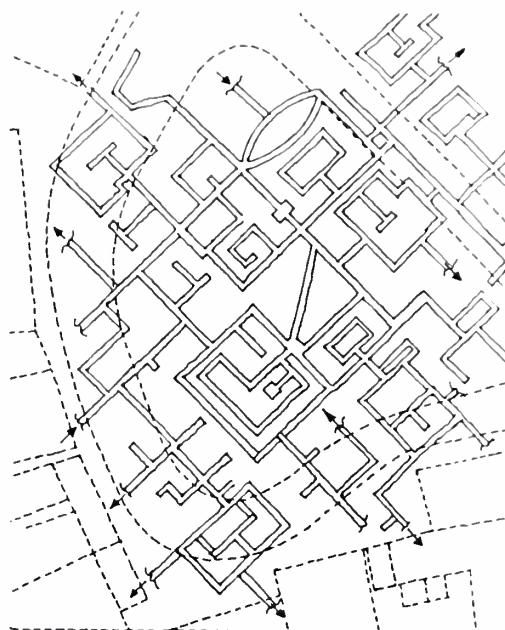


As to "The Artist", the museum proposes an inciting labyrinthine journey, along a path only 80 cm broad (in order to render the solitary walk unavoidable), among the huge stores of culture, carefully piled up in the course of time.

It is a hard way, requiring a lot of effort and perseverance. It follows an underground itinerary, branching out in tentacles determined by time's imperatives, leading to ever newer cultural deposits.

This path, which I would like to call "The Path o The Artist", replaces, within the frame of my proposal, the slopy road, designed for vehicles, which crosses the square nowadays. It thus becomes, in a peculiar, symbolical way, the spiritual axis of the town, welcoming anyone who would rather be a solitary explorer, than a tourist led by the hand in the realm of culture.

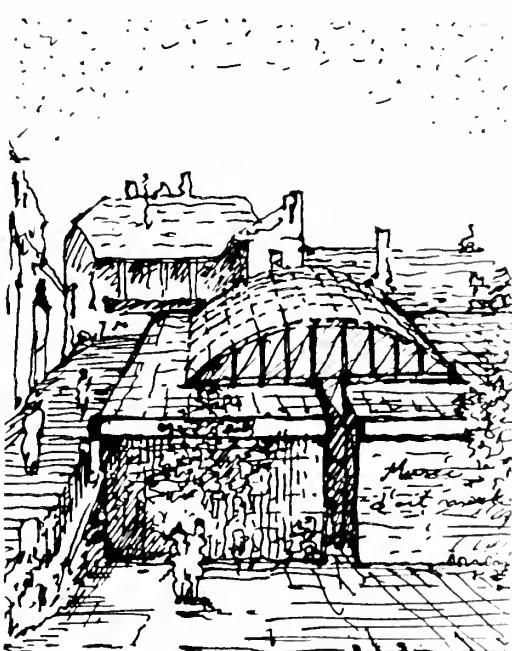
dependence
there are
I am proposing
space connected & however
relationship



The path of the artist



two



three

An exhibition housed on the Grounds of a Museum of the Indian century

The Soli ary house

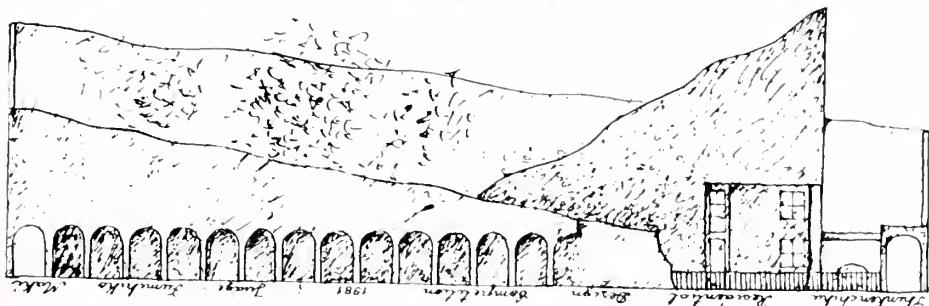
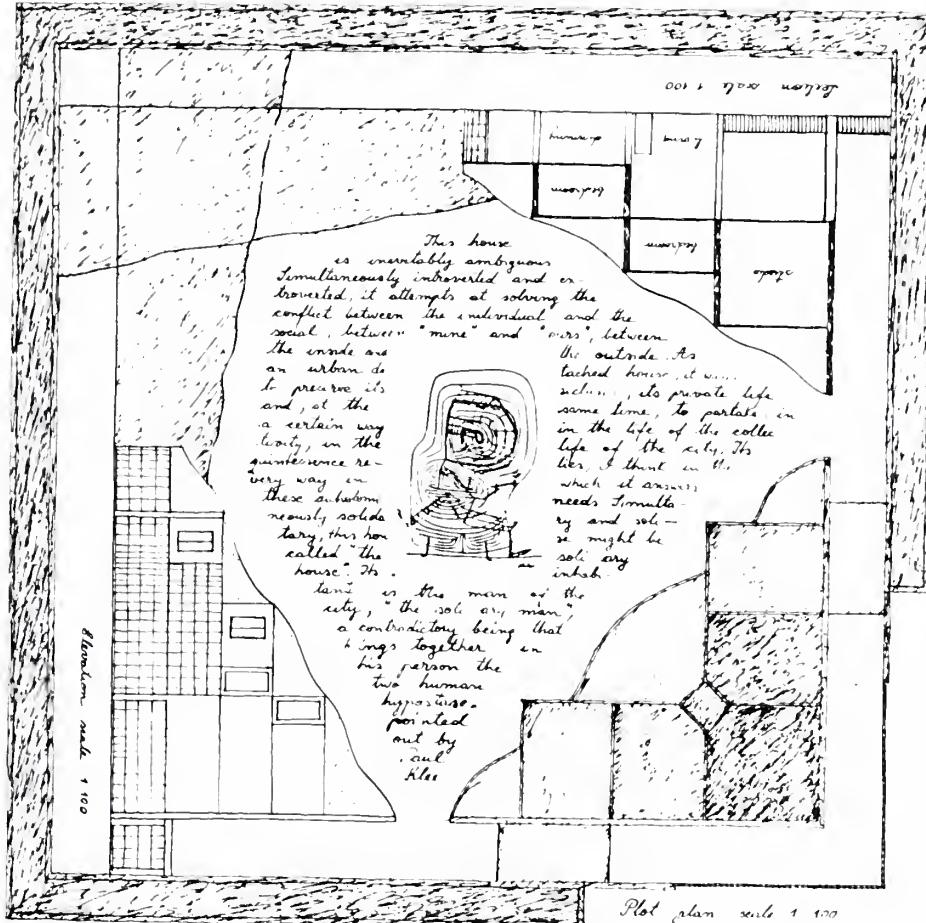
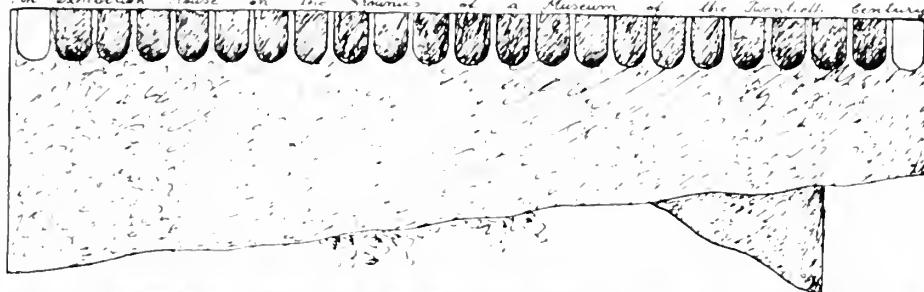
library, the house is surrounded by solid embankments of its land. It wants to get out of the surrounding walls of its entrance. Those walls separate it from the house back to the library, further to the south of its



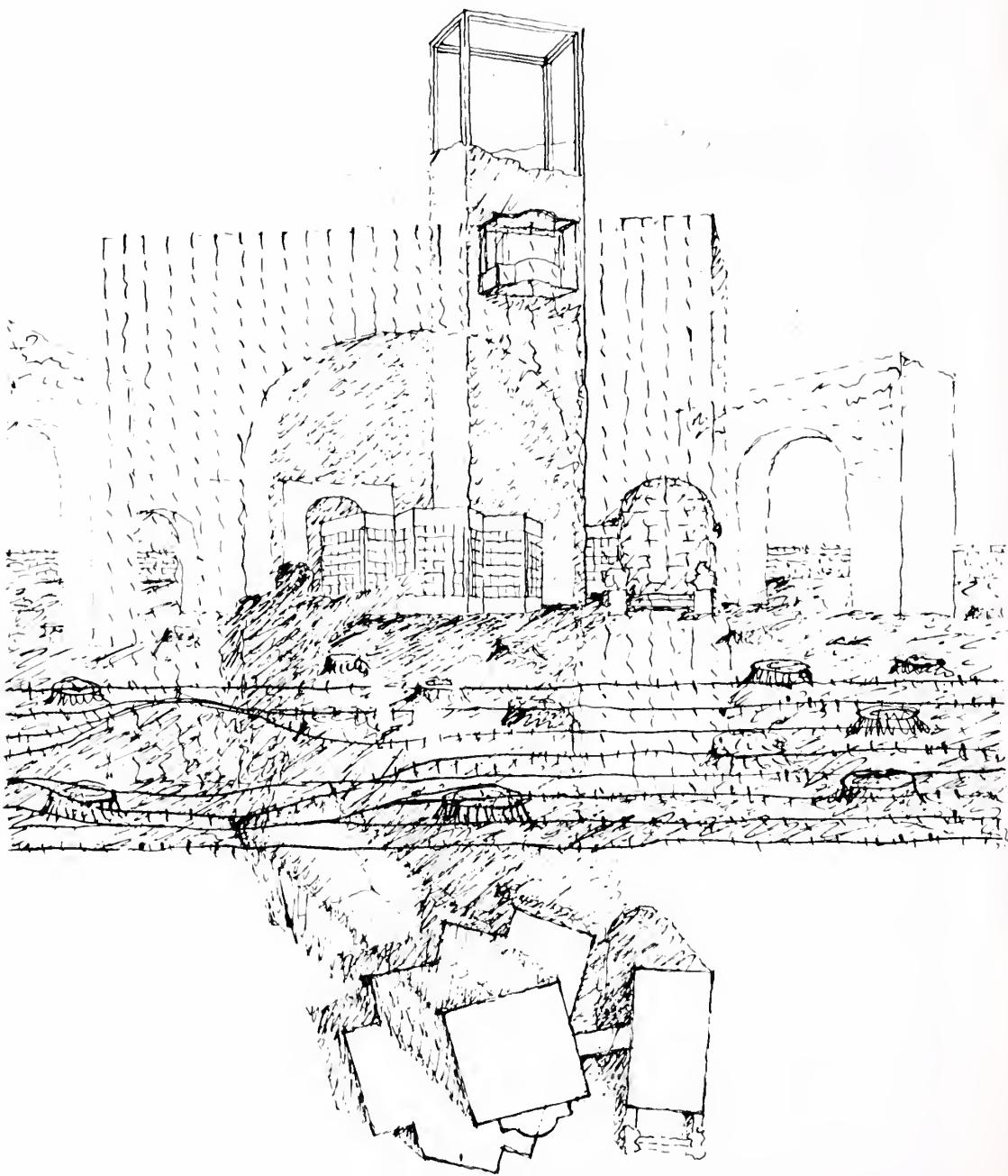
land to the garden. If to the outside, the house is looked up to large size urban-like walls. In the inside it opens up through a middle of shrub glass windows. The house wants to move into the privacy of its inner room, not to own depths. It is the real image in like Bush, Klein's son, your

The following table gives the number of cases of smallpox in each of the 100 districts of the United States, as reported by the Bureau of the Census.

An exhibition house on the ground floor of a Museum of the Twentieth Century.



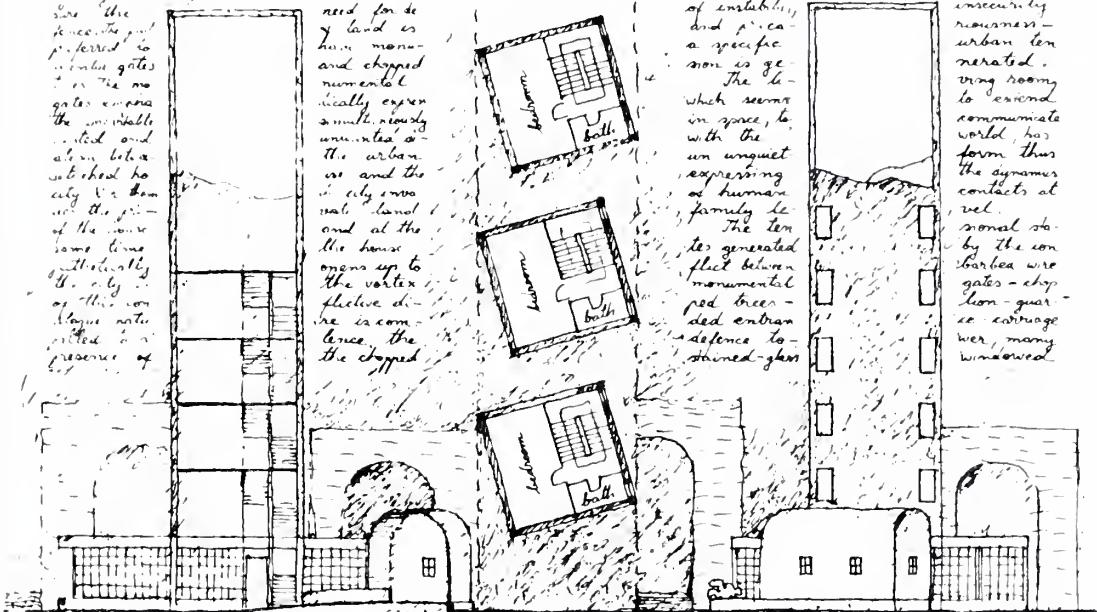
In the field of no + adiction



not a machine for living, but a machine for thinking

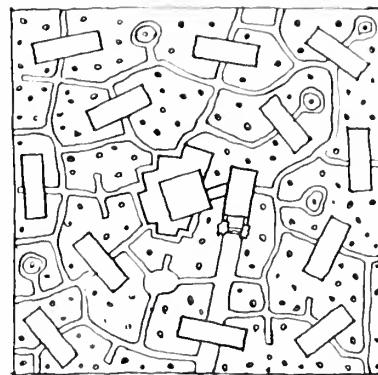
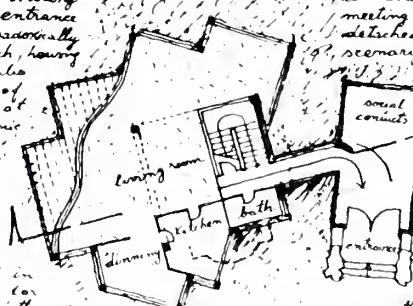
Situated in a city, the urban detached house can not avoid a considerable number of contradictions which attempt to represent its very conditions of being. But situated in a museum, the house can relate itself to only some general idea, since to this the house inevitably has a particular character. The house symbolizes the meeting with the city, it symbolizes a formal state which being situated in a museum, the house is not bound to be limited. Separated outside the city, the urban detached house is bounded outside its nature to a environment situated in a museum, this is a single house remaining as a formal block in a reservation. This is not a house to be lived in, but only to be visited.

In and of this house begins the a forced passing through the fence of land by separating the private plot of land by barbed wire, but fully yet formal to symbolizing the need for an enclosed space. The fence is the plot of land as a monolithic block, the wire-gate is the main gate to the no-gate, entering the inevitable isolated and alienated urban detached house. The city is a form of the plot of the house, some time symbolically, the city is the no-gate, entering the inevitable isolated and alienated urban detached house.



but symbolically representing this idea. The access into the house is being done through a monumental entrance, guarded by two lions, this paradoxically through a wire-mesh which, having the function of the cage, symbolizes the alienation, character of short-term human contacts of the same time being an iron symbol of time nobility.

The carriage is connected through a foot bridge to a town where the individual rooms are situated. The lower is higher than the sum of the height of the rooms, his overhanging may be justified in the need for representation, for emphasis. The softness which the urban detached house implies, is between the lower-physical space

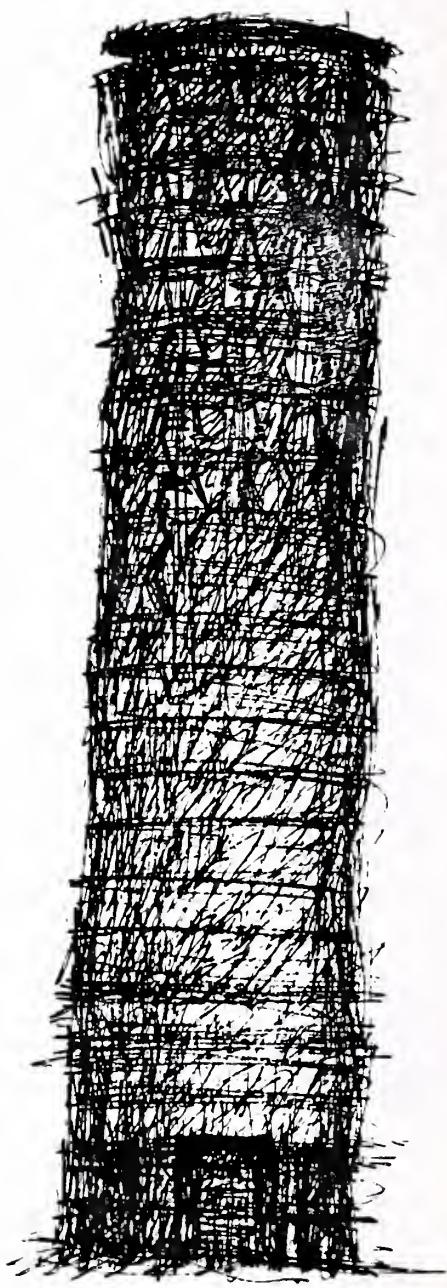


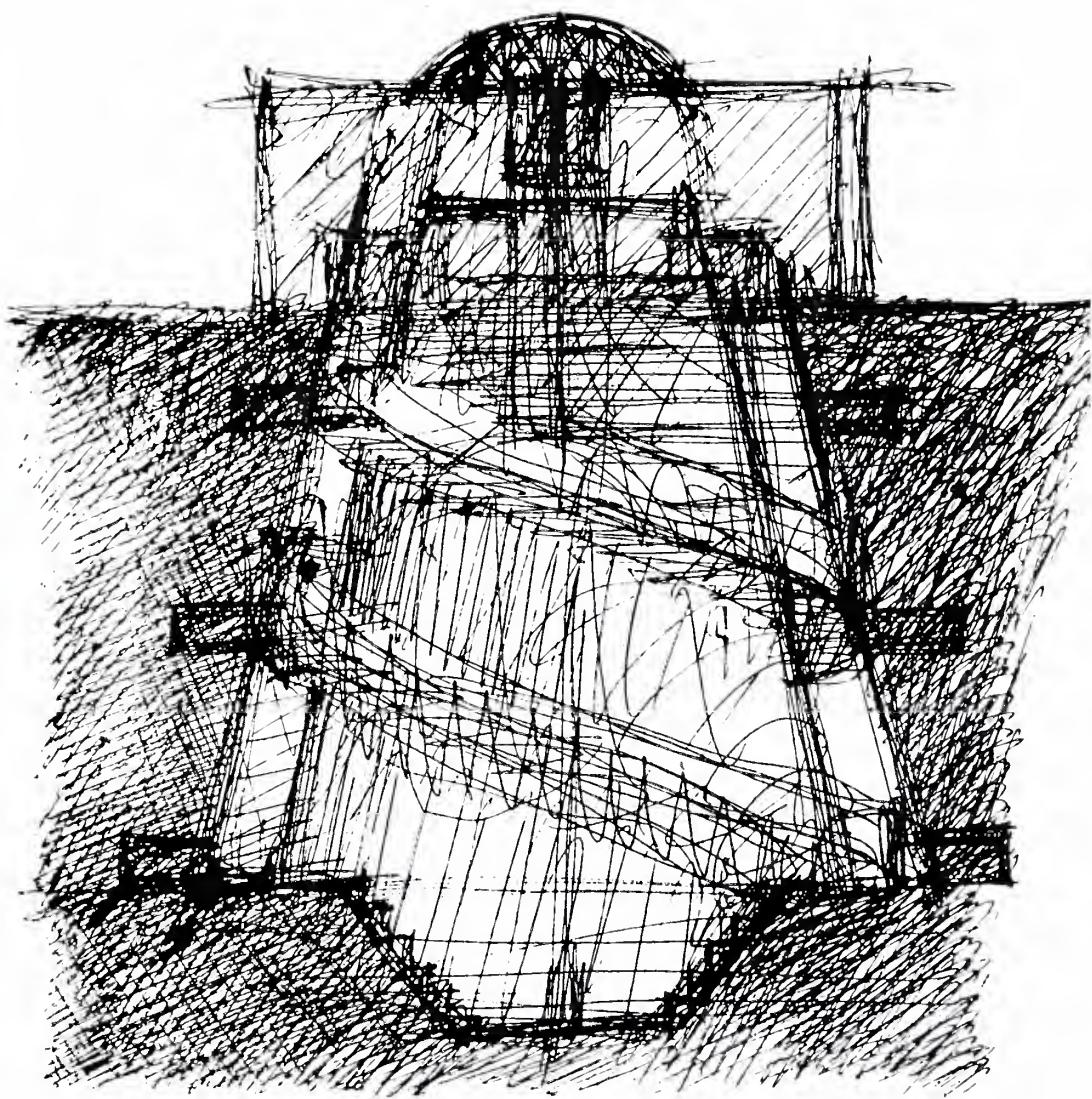
space or stability, security and emphasis and the carriage, a typical paradigm of instability, insecurity, roughness-urban generated.

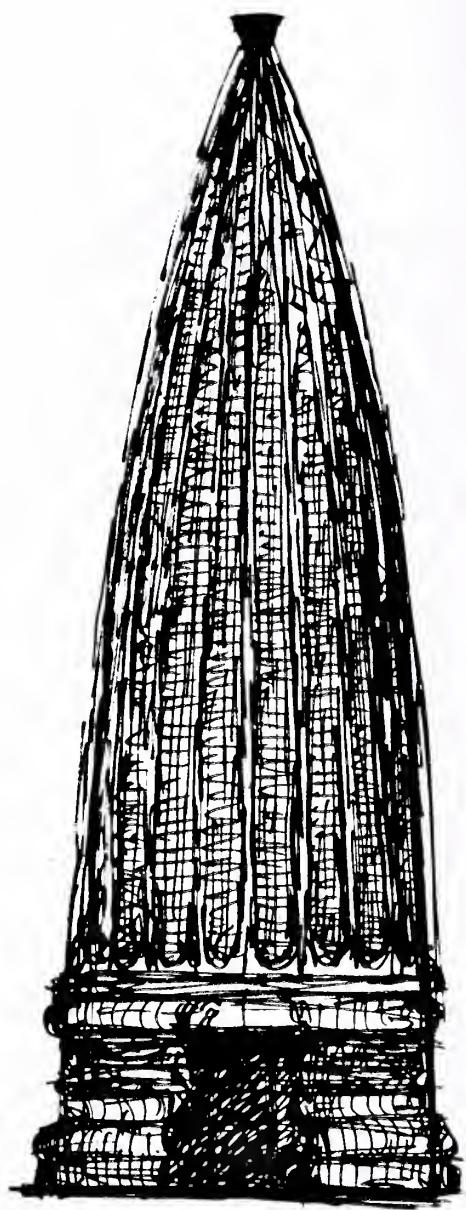
The space which seems in space, but with the unquiet expressing of human family life.

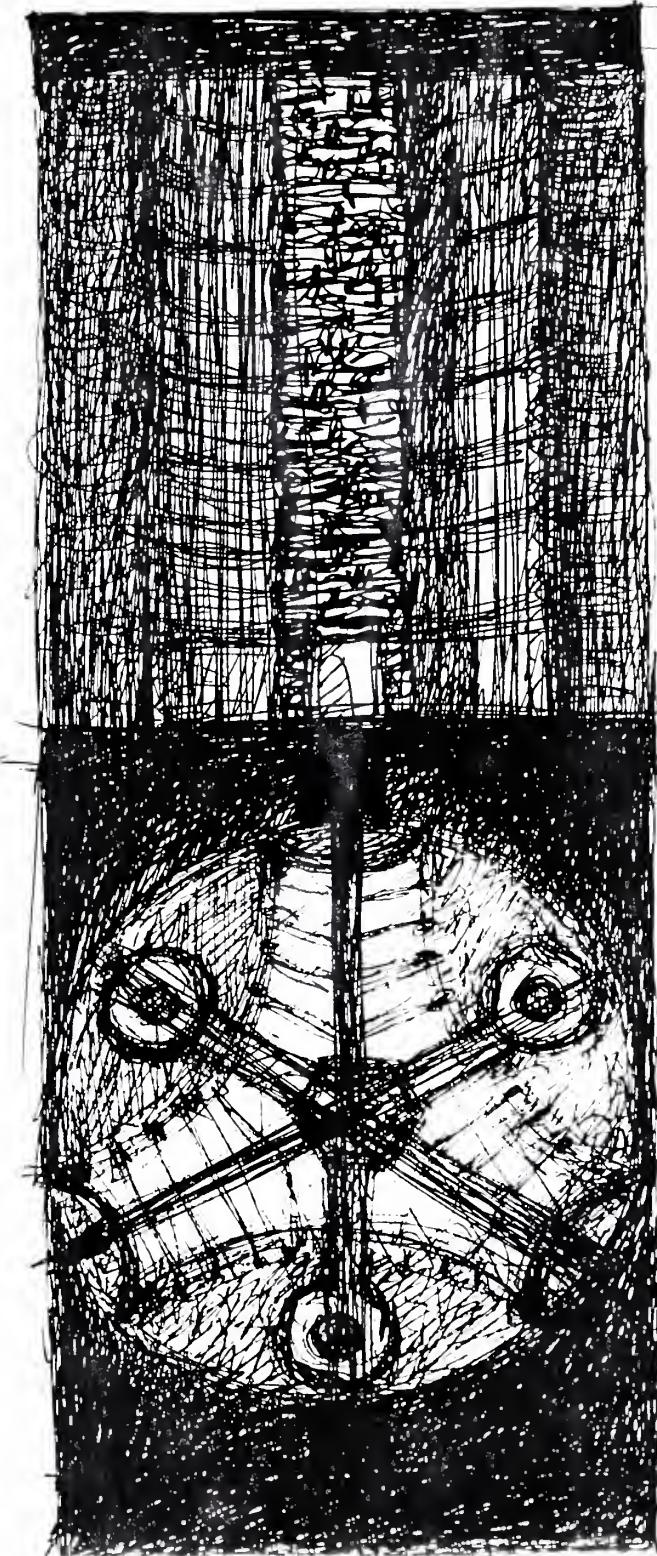
The tension generated fluctuates between monumental red brick-headed entrance defence to shielded glass.

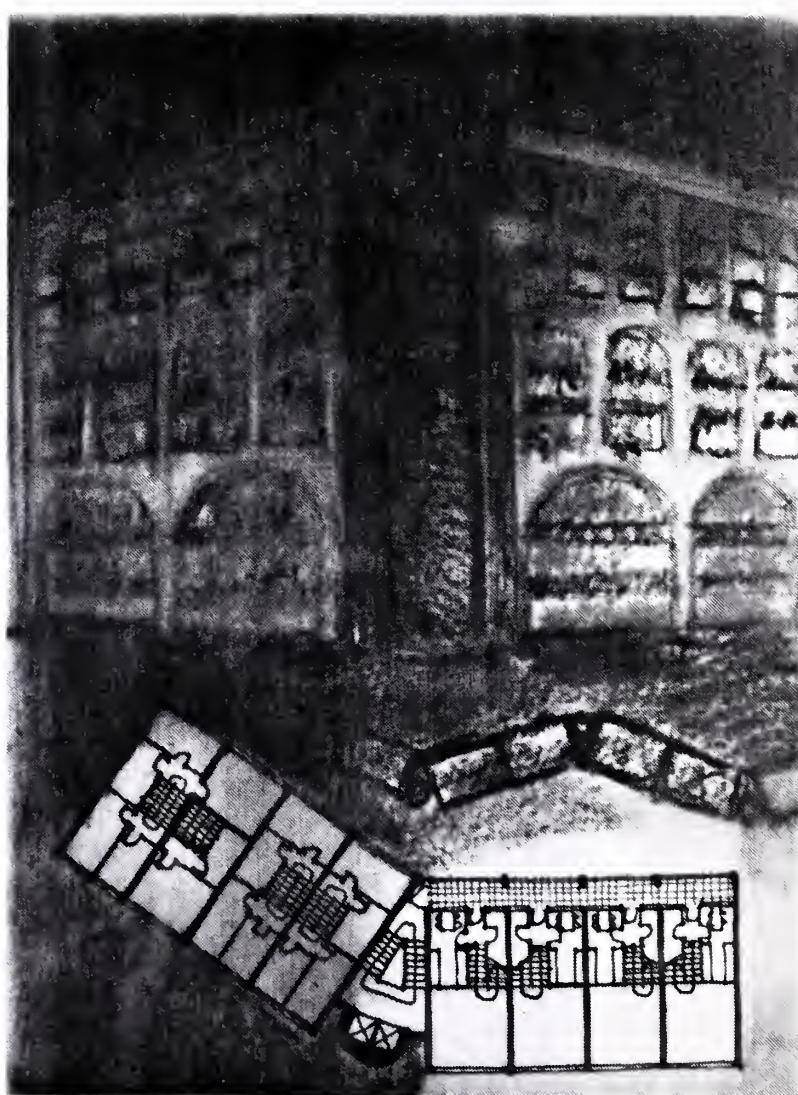
living room - try to illustrate part of the contradictions inevitably aroused by the meeting between the city and the urban detached house. It is an aggressive, dynamic, this, provocation of thought, it is a hypothetical entry for help of a rare extinguishing animal. That is why this scenario has an ominous character from this point of view we could speak of an attempt to reach a reference source with a monolithic expression of the contradictions between the individual and the social, between the stable and the unstable, the left and the shabby, the exterior and the interior, nature and city.

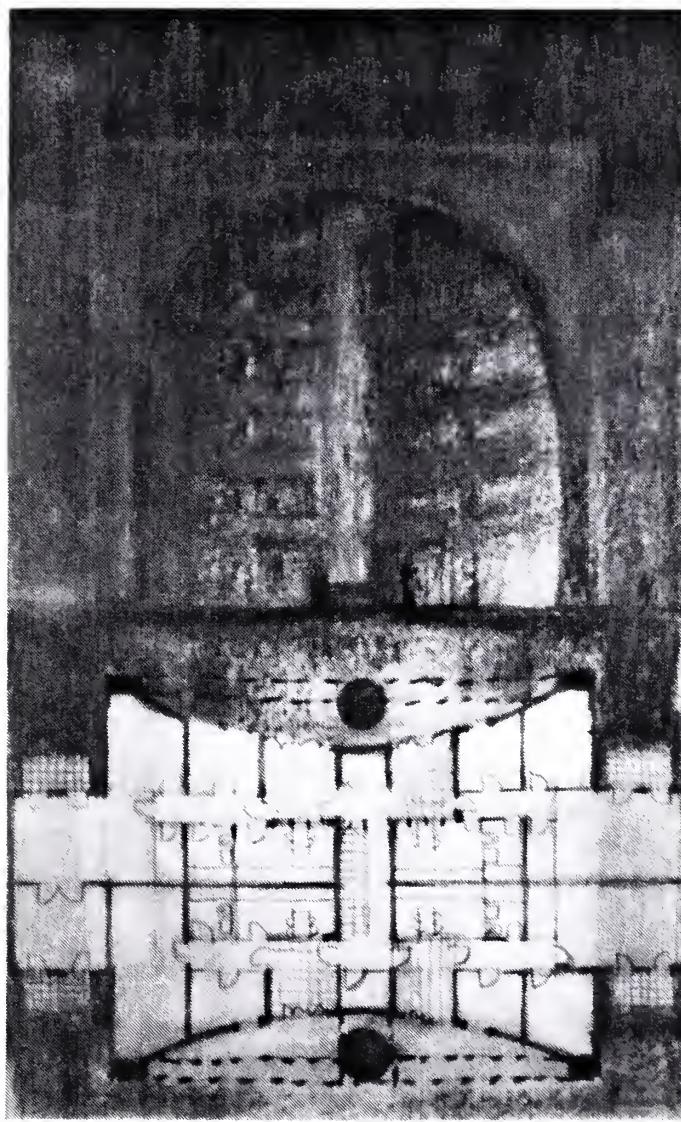


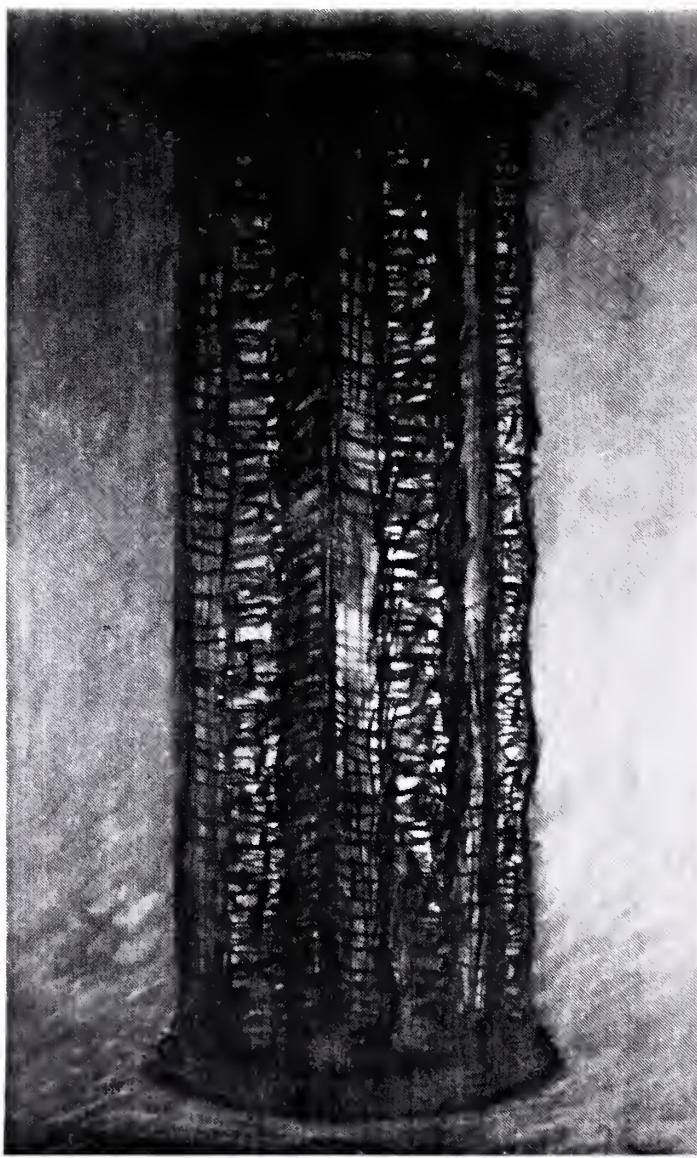






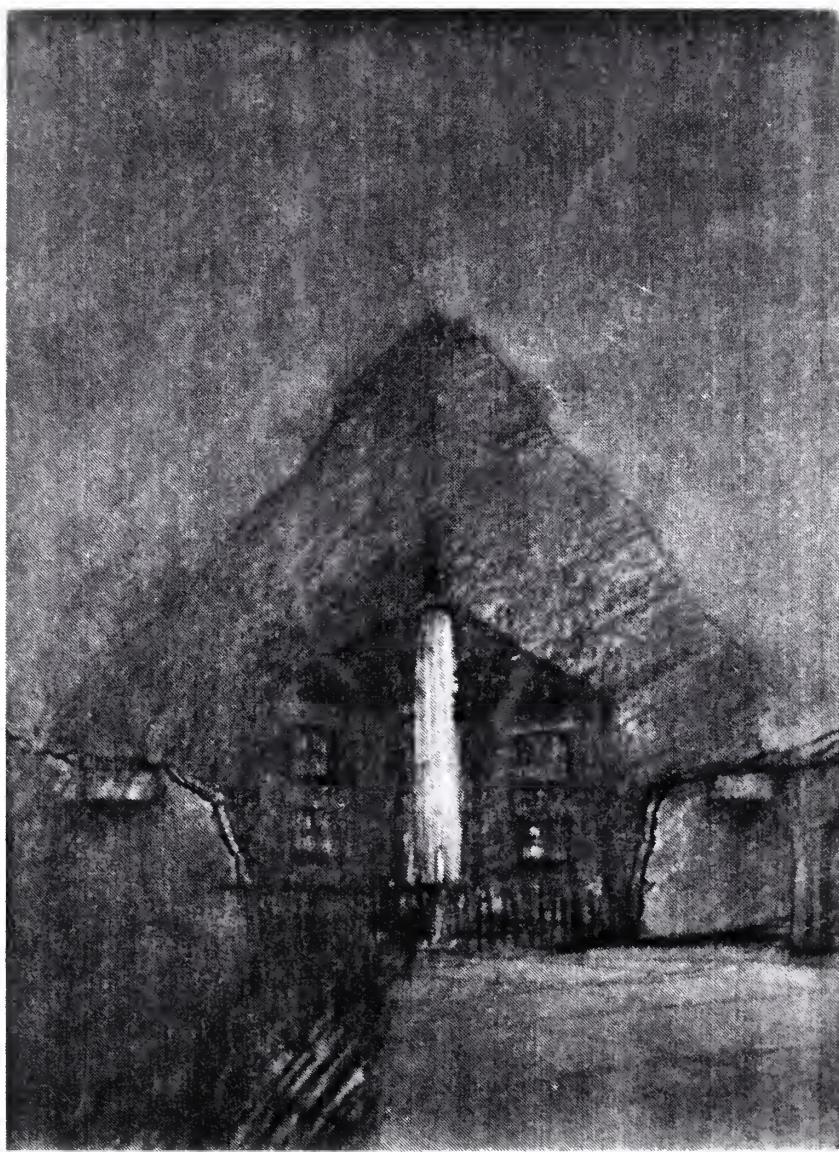














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